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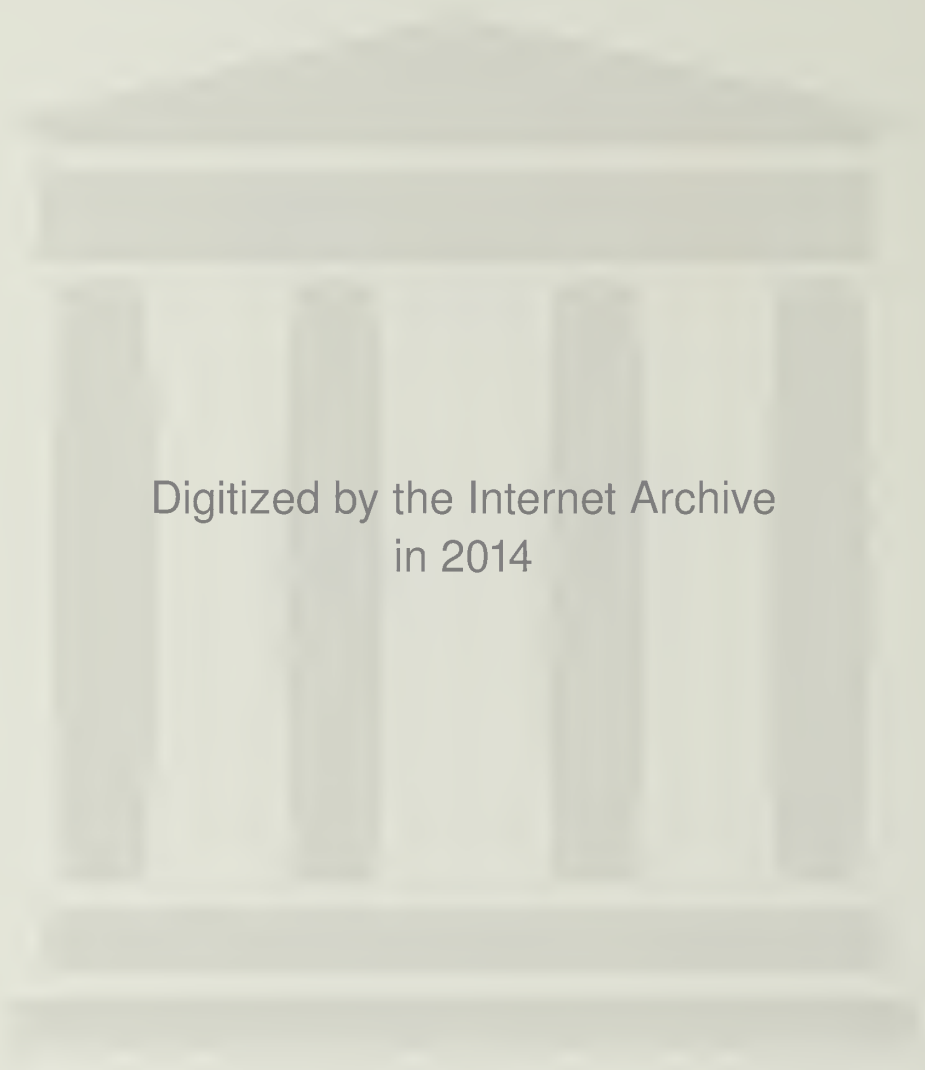
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CHECKLIST

OF ITEMS IN THE EXHIBITION

PRIDES & JOYS

ON DISPLAY AT

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MAIN LIBRARY, CIVIC CENTER

DURING OCTOBER & NOVEMBER 1991

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TWO MILLIONTH BOOK

The 2,000,000th book to be added to the San Francisco Public Library is a special record of the exposition held in 1915 that celebrated the opening of the Panama Canal and proclaimed the City's rebirth after the 1906 earthquake and fire. This important acquisition will be placed in the Panama Canal Collection, presented to the Library by the noted book collector Norman H. Strouse, which is in the Special Collections Department on the third floor.

The two millionth book was donated to the San Francisco Public Library by the Northern California Chapter of the Antiquarian Booksellers' Association of America.

TWO MILLIONTH BOOK

[PANAMA-PACIFIC INTERNATIONAL EXPOSITION.] Souvenir album of original photographs, prepared for presentation by officials of the Panama-Pacific International Exposition. 101 original platinum prints, ten hand-colored. San Francisco, P.P.I.E., 1916.

Produced in a small edition for presentation to individuals active in organizing and directing the P.P.I.E., this album is a rare compilation of original photographic images of a wide variety of activities related to the exposition, as well as of the splendid buildings, courts, and gardens. Thus the album provides almost unique visual records of such ceremonies as the opening, the closing, and the burning of the P.P.I.E. corporate mortgage, of such behind-the-scenes activities as the draining of the Marina and counting the proceeds, and of such peripheral events as the Vanderbilt Cup auto race through the fairgrounds.

Sixty of the plates depict the exposition's short-lived structures: the Tower of Jewels, the Court of the Four Seasons, the huge California Building, the fountains and lagoons, the gardens, the ubiquitous statuary, and an entertainment area called "The Zone". The Palace of Fine Arts designed by the architect Bernard Maybeck, since restored, is thoroughly recorded.

Most, if not all, of the photographs were made by the Cardinell-Vincent Co., the official photographers of the P.P.I.E. These images of every aspect of the great exposition, made at every hour of day and night, constitute a remarkable archive of one of the grandest achievements in the history of San Francisco.

MAIN CHILDREN'S DEPARTMENT

The Main Children's Department promotes children's informational and recreational reading and enjoyment of books through services, special programs and materials for ages birth through thirteen. The collections, services and programs are developed to represent the multicultural nature of the surrounding neighborhood and the total San Francisco community. The true "Prides and Joys" of the Children's Department are the children and families who come from and contribute so much to the multicultural and multilingual fabric of our community.

Highlighted here are a few examples of the folklore and languages which reflect the prides and joys of each people's rich heritage. The children's collection includes materials written in 39 languages. Folklore from nearly all areas of the world can be read and enjoyed.

Tales often share universal themes, and the cultural variations are fascinating. *Lon Po Po* is a Chinese Red Riding Hood tale, and a Vietnamese variant of the Cinderella story is *In the Land of Small Dragon*. Other Cinderella variations are told by Chinese, Egyptian, and Native American peoples.

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These materials represent two special collections of the Children's Department: the Beatrix Potter Collection and the Alice in Wonderland Collection. Included are various editions, illustrators, languages, historical and biographical material about the authors and other related items.

Children's Services of San Francisco Public Library is fortunate to have obtained original artwork from authors and illustrators of a number of books. Displayed here is some of the work of Virginia Lee Burton for the book *Maybelle the Cable Car* and the original art for the book *The Cat from Telegraph Hill.*

Harper's Young People, Our Young Folks and *The Youth's Companion* are among a number of periodicals, many dating from the late 1800s, available for use in the Children's Department. While browsing through them you may discover the early writings of authors who went on to become quite famous.

The exhibit area on the second floor of the Library contains an additional case of historical children's materials.

Virginia Hamilton, *The People Could Fly: American Black Folktales*. Illustrated by Leo and Diane Dillon. New York, Knopf, 1985.

The Girl Who Married a Ghost and Other Tales from the North American Indian, collected and with photographs by Edward S. Curtis. Introduced and annotated by Alfredo Navarra Salanga. New York, Four Winds, 1978.

Jose Rizal, *Rizaliana for Children: Illustrations and Folk Tales (English and Tagalog)*. Manila, Children's Communication Center, 1984.

Blia Xiong, *Nine-in-one, Grr! Grr!: a Folktale from the Hmong People of Laos*. Illustrated by Nancy Hom. San Francisco, Children's Book Press, 1989.

John Steptoe, *Mufaro's Beautiful Daughters: an African Tale*. New York, Lothrop, Lee & Shepard, 1987.

Lon Po Po: A Red-Riding Hood Story from China, translated by Ed Young. New York, Philomel, 1989.

In the Land of Small Dragon: a Vietnamese Folk Tale, told by Dang Mang Kha to Ann Nolan Clark. Illustrated by Tony Chen. New York, Viking, 1979.

Bui Van Bao, *Viet-Su Bang Tranh (Tron Bo 30 Tap)*. Vol. 1 and 19.

Hsueh-ch'in Ts'ao, *Hung Lou Meng (Dream of the Red Chamber)*. 1984.

Jade Snow Wong, *Fifth Chinese Daughter*. New York, Harper, 1950.

Beatrix Potter, *The Complete Tales*. New York, Viking, 1989.

Judy Taylor, *That Naughty Rabbit: Beatrix Potter and Peter Rabbit*. Harmondsworth, Eng., F. Warne, 1987.

Beatrix Potter's Art: Paintings and Drawings, selected by Anne S. Hobbs. London, F. Warne, 1989.

Lewis Carroll, *Alice's Adventures in Wonderland & Through the Looking-glass*. Illustrated by Sir John Tenniel. New York, Macmillan, 1963.

Lewis Carroll, *Fushigi no Kumi Alisu (Alice's Adventures in Wonderland)*. Tokyo, Kaiseisha, 1969.

The Illustrators of Alice in Wonderland and Through the Looking Glass, compiled by Graham Ovenden. London, Academy Editions, 1972.

Charles Perrault, *Les Contes de Perrault (Cedrillon)*. Paris, Garnier, no date.

Susan Meyer, *A Treasury of the Great Children's Book Illustrators*. New York, Abrams, 1983.

This work includes brief biographical sketches of such well-known illustrators as Kay Nielsen, Arthur Rackham and Howard Pyle.

Howard Pyle's Book of the American Spirit; the Romance of American History Pictured by Howard Pyle, compiled by Merle Johnson. New York, Harper, 1923.

Selma Lanes, *The Art of Maurice Sendak*. New York, Abrams, 1980.

The Brothers Grimm, *Hansel and Grethel & Other Tales*. Illustrated by Arthur Rackham. London, Constable, 1920.

Carlo Collodi, *Le Avventure di Pinocchio*. R. Bemporad & Figlio, no date.

Virginia Lee Burton, *Maybelle the Cable Car*. New York, Houghton Mifflin, 1952.

Edith Thacher Hurd, *The Cat from Telegraph Hill*. New York, Lothrop, Lee & Shepard, 1955.

Harper's Young People, magazine. New York, Harper & Bros., November 24, 1891.

Harper's Young People was published weekly from November 1879 to November 1897, then monthly until October 1899. It resembled and rivalled in popularity *St. Nicholas* magazine. The Robin Hood stories of Howard Pyle appeared in *Harper's*.

Leonard de Vries (comp.) *Little Wide-awake; an Anthology from Victorian Children's Books and Periodicals in the Collection of Anne and Fernand G. Renier.* Cleveland, World Publ., 1967.

The Youth's Companion, magazine. Boston, Perry Mason Co., Vol. 69, 1895.

The Youth's Companion was the longest-lived American magazine for children; it was published weekly from 1827 to 1927 when it became a monthly publication. For a number of years the major focus was religious, but in the later years the publishers broadened the outlook with fiction becoming more prominent. Harriet Beecher Stowe and Louisa May Alcott were contributors from the 1860s. In October 1929 it merged with *American Boy*.

Our Young Folks, magazine. Boston, Ticknor and Fields. Vol. 3, 1867.

Our Young Folks was published from January 1865 to October 1873. In style and quality it set the tone for *St. Nicholas*, with which it was eventually merged. (An example of *St. Nicholas* magazine is in the display on the second floor.) *The Story of a Bad Boy* by Thomas B. Aldrich and *A Holiday Romance* by Charles Dickens first appeared in *Our Young Folks* magazine.

MAIN CHILDREN'S DEPARTMENT

Additional children's materials are displayed in the exhibit case outside the Main Children's Department on the first floor of the library.

These books are part of the Effie Lee Morris Historical and Research Collection of Children's Literature which continues to be developed to show trends in children's literature over the years. The works of many children's authors and illustrators are part of this collection.

Walter Crane, *Picture Book: Comprising the Baby's Opera; The Baby's Bouquet; and The Baby's Own Aesop.* London, F. Warne, 1900.

> Walter Crane was one of England's most popular illustrators of the late 19th century. His illustrations were often characterized by his clear line and bold use of black and color, his care for detail of dress, decoration...and his concern that the text should be well integrated with the illustrations. Often, part of the text was executed in calligraphy.

Olive K. B. Miller (ed.) *My Book House.* Chicago, Book House for Children, 1937.

Lincoln's Gettysburg Address; a Pictorial Interpretation, painted by James Daugherty. Chicago, A. Whitman, 1947.

Derek Hudson, *Arthur Rackham: His Life and Work.* New York, Scribner, 1960.

Annie F. Johnston, *The Little Colonel's Christmas Vacation.* Illustrated by Etheldred B. Perry. Boston, L.C. Page, 1946.

Thomas Hughes, *Tom Brown's School Days*. Illustrated by S. Van Abbe. Dutton, 1949.

St. Nicholas Magazine. New York, Scribner. Vol. 1, November 1873 - October 1874.

St. Nicholas, an American magazine for children, was published monthly from November 1873 until March 1940, and further issues appeared during 1943. Mary Mapes Dodge, author of *Hans Brinker; or the Silver Skates*, was selected as editor. Frank R. Stockton was chosen as associate editor. Contributing authors included Louisa May Alcott, Frances Hodgson Burnett, Mark Twain, Robert Louis Stevenson and Rudyard Kipling. For more than three decades *St. Nicholas* was, according to Alice M. Jordan, "a treasure house of riches."

ART, MUSIC AND RECREATION DEPARTMENT

The Art, Music and Recreation Department provides reference materials and information in the visual arts, music and the performing arts, and in recreation and sports. Visual arts include art history, architecture and urban design, art techniques and handicrafts, photography and costume history. Music and the performing arts include music literature, scores and sheet music, sound recordings, film, theater and dance.

These are a few of the many treasures of the Art, Music and Recreation Department. It would be difficult to represent with a very few works the diversity and richness of the Department's holdings.

ART, MUSIC AND RECREATION DEPARTMENT

Two Ballet Russes programs and the special issue of *Comedia Illustré* demonstrate the wide range of musical, choreographic, set design, costume and dance ability Diaghilev brought together. Major visual artists of the twentieth century designed sets and costumes. Sets were made of large painted backdrops created by some of the innovative artists of the time: Alexander Benois, Leon Bakst, Nicholas Roerich, Henri Matisse, Georges Braque, Joan Miro, Pablo Picasso, Giorgio de Chirico and Georges Rouault.

Beda Kleinschmidt, *Die Basilika San Francesco in Assisi.* Berlin, 1915.

The San Francisco Public Library copy of *Die Basilika San Francesco in Assisi* is number 426 of 500 copies printed. The Church of San Francesco of Assisi is actually composed of two churches, the lower completed in 1228 with a vaulted transept, the upper portion built 25 years later. It has lofty, widely spaced piers. The small windows allow space for the frescoes of Cimabue and the fresco series by Giotto. It stands at the center of a great complex of terracotta convent buildings. The view pictured is San Francesco from the piazza, which shows the entrance to the upper and lower churches.

John Bakewell, Jr. and Arthur Brown, Jr., Architects, *City Hall San Francisco Work Drawings.* San Francisco, Bakewell and Brown, no date [1913?]

San Francisco City Hall was completed in 1916. The competition to choose an architect was held four years earlier, and the two winners, John Bakewell and Arthur Brown, along with a group of brilliant young draftsmen, produced the preliminary drawings shown in this book. The building was begun in 1913. It was considered, at the time, that the $3.5 million cost had set a record for economical construction.

Serge de Diaghilev, *Programmes des Ballets Russe.* Costume Chinois, Parade - Picasso and Giorgio de Chirico cover illustration. 1929.

Comedia Illustré. Special issue, June 15, 1911.

Arséne Alexandre, *The Decorative Art of Leon Bakst.* Notes on the ballets by Jean Cocteau. Translated from the French by Harry Melvill. London, Fine Arts Society, 1913.

From *The Decorative Art of Leon Bakst* we see a reproduction of Leon Bakst's backdrop for the ballet "Le Dieu Bleu" by Reynaldo Hahn. The ballet was choreographed by Michel Fokine, and danced by Nijinksy and Karsavina. It depicts a Hindu legend of two lovers against the background of temple rituals. On May 13, 1912 the Ballets Russes season opened with "Le Dieu Bleu." In *Bronislava Nijinska Early Memoirs* Nijinsky reported there was prolonged applause at the opening curtain for the set design of a huge orange rock flanked by two pythons laced on poles. The costumes against this strongly colored backdrop were predominantly white.

DeWitt Van Court, *The Making of Champions in California.* Los Angeles, Premier Printing, 1926.

In this 1926 Los Angeles publication, *The Making of Champions in California*, Mr. DeWitt Van Court ranks boxers and gives his reasons for each one's position. "Jack Dempsey comes seventh.... He is undoubtedly the greatest heavyweight of the present time, but is far from being classed with the first six.... He is very lacking in the stamina required to finish fights.... In his fights he has proven that he is not hard to hit, and any heavyweight who is easily hit, is easily beaten by a high class man." Mr. Van Court proceeds with his assessment in the page displayed.

Derriere le Miroir; Revue Mensuelle. Paris. Number 250.

From *Derriere le Miroir*, an original lithograph of Antoni Tapies is shown. On the previous page are excerpts from Italo Calvino's imaginative interchange where the color blue seeks to be the main character of a painting. A translation might sound like this: What are you doing? challenges the line and the color blue. Can't you find your place in space? What is it that you lack: a respect for dimensions? The important points, the heights and the depths...? Truthfully, responds the form of the painting, we live not in space but in time.... The horizontal line and the blue background remain at one moment thoughtful and silent. Then- Time- It's I who created it - said the line- I separate the strata of ignorance, I unite the shreds of memory. And blue- Time only makes the layer of color where the objects are submerged.

The KOKKA; an Illustrated Monthly Journal of the Fine and Applied Arts of Japan and Other Eastern Countries. Tokyo. Vol. 12, July 1902 - June 1903.

KOKKA started publication with no. 1, October 1889. It is noted for its illustrations and high standards of production. On the first page of its premiere issue is the "KOKKA declaration" which begins: "Art is the quintessence of the nation."

The work illustrated, of quails, is one of Mitsuyuki's favorites. In the autumn evening, in a deep field where some flowers are blooming, a baby quail is wandering about. The picture depicts a respect for nature.

Albert Racinet, *Le Costume Historique.* 1888.

This 1888 French publication of Albert Charles Auguste Racinet's work *Le Costume Historique*, a six volume set, is a classic in costume research works. The plate (from volume 2) shows various details of the clothing and arming of an old Japanese foot soldier. Though the illustration was several centuries old at the time, Racinet notes that this dress was still being worn in some areas of Japan up to several years previous.

Blue-and-White Ware of the Ch'ing Dynasty, compiled by the National Palace Museum, Taiwan. Kowloon, Cafa Co., 1968.

Here is an example of the Blue and White porcelain of the Ch'ing Dynasty (1644-1912) in the National Palace Museum in Taiwan.

Frank Lloyd Wright, *Drawings for a Living Architecture*. New York, Horizon Press, 1959.

It is interesting to compare Frank Lloyd Wright's 1947 design for funeral chapels to be constructed in San Francisco with his drawing of the Marin County Civic Center. The master plan for the Marin Civic Center was completed in 1962. The drawing for the funeral complex was published in *Drawings for a Living Architecture*, 1959.

Verve. Paris, Edition de la Revue Verve. Volume 1, no. 3, 1938.

This volume is from the celebrated French art magazine, *Verve*, 1938. These lithographic reproductions of Hindu deities are included in an 18th century manuscript conserved at the Bibliotheque Nationale. The left illustration depicts Brihaspati, god of the planet Jupiter. The right is Rahu Asurilu, the demon who causes eclipses.

HUMANITIES DEPARTMENT

The Humanities Department covers a wide range of subject areas, including history, social sciences, literature, philosophy and religion. Patrons using the Department can explore political science, law, education, sociology, biography, geography, travel, ancient and modern history, psychology, folklore, languages, poetry and drama.

For this exhibit we have chosen three areas heavily used in the collection: war and its weapons, travel and exploration, and peoples of the world.

WAR AND ITS WEAPONS

War has been with us since the first hominids fought over a cave or a piece of meat; our fascination with weapons started when the first rock was used to supplement the strength of a fist.

In the Humanities Department are many volumes of histories and studies of conflicts from the ancient Greek and Egyptian accounts to today's war in the Gulf. There are books which discuss and illustrate weaponry from the armoured knight on his horse to the soldier in desert camouflage riding in the latest battle tank. Collections of illustrations and photographs show how wars are conducted and their horrible consequences - both the glory of heroes and their parades, and the horrors of the ovens at Auschwitz.

Additional materials on *War and its Weapons* appear in Case 9 on this floor.

HUMANITIES DEPARTMENT

Additional materials on *War and its Weapons* appear in Case 6 on this floor.

Hector Large, *Le Costume Militaire, a Travers les Ages*. Paris, Editions Arc-en-Ciel, no date.

Military uniforms were not always khaki or plain. Here is an example of the battle dress of the Regiment of Zouaves of Napoleon's Imperial Guard.

Herbert Jackson, *European Hand Firearms of the 16th, 17th and 18th Centuries*. 1923.

Five pistols shown here were made in the 18th and early 19th centuries in Scotland. In addition to illustrations, books of this kind sometimes have essays on the evolution and classification of the various types of weapons, discussions of craftsmanship and restoration, lists of early weapons makers and guidelines for collectors.

Henry Loomis Nelson, *Uniforms of the United States Army*, U.S. Quartermaster's Dept. Paintings by H. A. Ogden. New York, T. Yoseloff, 1959.

"...The uniform for the four regular regiments of artillery was fixed in 1777, in all its details. It was ordered that the coat should be blue with red facings, lining, cuffs, lapels, and collars. The facings were made by fastening back the red lapels by ten yellow buttons on each side. The button-holes were worked in yellow silk. There were three yellow buttons on each cuff, and at the large blue pocket flap each hip. The skirts of the coat, after the fashion of the day, were fastened back in order to show the red lining. The waistcoat was white with twelve yellow buttons; the breeches were also white. The rest of the uniform consisted of black half gaiters, a white stock and ruffled shirt, ruffles at the wrist, a black cocked hat bound with yellow braid, a black cockade and a red plume. The men wore cross belts and hangers. The officers wore gilt epaulettes."

P. Holstein, *Contribution a l'Etude des Armes Orientales Inde et Archipel Malais.* Paris, Les Editions Albert Levy, 1931.

These are daggers and knives from the area stretching from India to Malaysia. Made mostly in the 19th century, they range from 8 to 20 inches long. These were not just ornamental--they were meant to be used.

Harold Hastings and Paul Parker, Jr., *War Planes in Battle Dress 1914-18.* New York, Walker, 1964.

We have seen so many black and white photos of World War I airplanes that it is startling to see the actual colors used on the machines in this era when camouflage was just starting to be tested.

The story of the *Escadrille Lafayette* is told elsewhere but here is a glimpse of the kind of man and machine used when air warfare was new.

Alexander Gardner, *Photographic Sketch Book of the Civil War.* New York, Dover, 1959.

Here, amidst the quiet between battles, we see Lincoln standing with some of his battle army's leaders. Within four years these men will have participated in the bloodiest and costliest war ever fought on American soil, and Lincoln's reward for keeping the Union together will be his own assassination.

An Almain Armourer's Album. Selections from an original manuscript in Victoria and Albert Museum, South Kensington. Introduction and notes by Viscount Dillon. London, W. Griggs, 1905.

The manuscript from which these plates have been taken, "represents the output of a famous German armourer working in England in Elizabeth's reign. At present we know little about his stay in England beyond the fact that he was for a time Master Workman at Greenwich, where he presided over the Almain or German Armourers. These and their predecessors had been established by Henry VIII about the year 1511, and they and their successors continued to work for the Sovereign during the reigns of Edward VI, Mary, Elizabeth, James I, and Charles I, when the disuse of armour, the abandonment of tournaments, and above all the Great Rebellion, removed the *raison d'etre* of such workmen."

Erich Haenel, *Der Sachsischen Kurfursten Turnierbucher in Ihren Hervorragendsten Darstellungen auf Vierzig Tafeln Herausgegeben.* Frankfurt, Keller, 1910.

This is an illustration of an actual joust that took place at a tournament in 1487 between Johannes Hertzogk and Cuntz Metzschen.

James Drummond, *Ancient Scottish Weapons.* Edinburgh, G. Waterston, 1881.

These Scottish two-handed swords and the other weapons and dress shown in this book, "...are almost the last surviving remnants of the old nationality of Celtic Scotland.... They are richly decorated, and their decoration exhibits a very remarkable phase of that indigenous art which has given a distinctive character to the products of Celtic handicraft from the earliest times."

HUMANITIES DEPARTMENT

PEOPLES OF THE WORLD

Alexander Pope once wrote, "The proper study of mankind is man" and, we would add today, woman.

To help this study, the Humanities Department has a vast collection of material which describes the widely different and always fascinating ways in which the peoples of the world live their daily lives; how their history, their philosophies and religious beliefs, and their social systems affect how they relate to one another. We can see how they express themselves in poetry and drama and fiction; and how they deal with the inevitable problems of crime and war.

HUMANITIES DEPARTMENT

TRAVEL AND EXPLORATION

The search for far horizons has always been a part of our human nature. We travel for pleasure as well as business, we leave our familiar surroundings to seek out strange places and new peoples - we "Boldly go where no one has gone before."

In the Humanities Department we try to satisfy this desire with a large collection of maps, guide-books, and travel periodicals. For the armchair traveler there are diaries and tales of both early explorers and today's adventurers.

Kamante, *Looking for Darkness; Kamante's Tales from Out of Africa.* With original photographs (January 1914 - July 1931) and quotations from Isak Dinesen. Collected by Peter Beard. New York, Harcourt, Brace, 1975.

"...The lost world of Isak Dinesen (Baroness Karen Blixen) is stirringly re-created by her old major-domo, Kamante, the hero of her classic *Out of Africa* (related to Peter Beard and then translated from Swahili and handwritten by Kamante's sons), his inspired rendering of the fables Isak Dinesen taught in Karen Coffee Farm School, and his lyrical watercolors."

Ellen Catleen, *Peking Studies.* Sketches by F.H. Schiff. Shanghai, Kelly & Walsh, 1934.

This is a collection of sketches and photographs with a narrative of a trip taken through China in the 1930s.

Oscar Jacobson, *North American Indian Costumes, 1564 - 1950.* Illustrations by Oscar Howe. Nice, France, S. Szwedzicki, 1952.

The Sauk is an Algonquin tribe whose earliest known country was the eastern peninsula of Michigan. The costume illustrated here is that worn by the chiefs in 1780 at about the time they made contact with the French and Spanish near St. Louis, the trading post on the Missouri River.

Elma Pratt, *Mexico in Color.* Silk screened by Adrian Duran. Mexico, 1947.

"Shopper in Iztepec" is one of ten silk-screened prints done by Elma Pratt illustrating daily life in Mexico in the 1940s.

Codex Nuttall; Facsimile of an Ancient Mexican Codex Belonging to Lord Zouche of Harynworth, England. Introduction by Zeila Nuttall. Cambridge, Mass., Peabody Museum of American Archaeology and Ethnology, Harvard University, 1902.

The original of this ancient Mexican writing is painted in the Nahuatl language on prepared deerskins, the strips of which are glued together, at intervals, and form a long, folded band. It may have been included in a number of "gifts" from Montezuma to Cortes in 1519, who then sent it to Charles V. The Codex is 37 feet long and is painted on both sides.

Jean Baptiste Joseph Breton de la Martiniere, *China: Its Costume, Arts, Manufactures, etc.* London. J.J. Stockdale, 1813.

The drawings and essays included in this four volume set were obtained by M. Bertin in the 1770s when he was superintindent of Chinese affairs of the India Company.

Imperial China: Photographs 1850 - 1912. Historical texts by Clark Worswick and Jonathon Spence, foreword by Harrison Salisbury. New York, Penwick Pub., 1978.

These photographs are a "witness to the capture of the forbidden city of Peking, the exotic beauty of Chinese art and architecture...and the everyday life of a culture destined for radical, irrevocable change...; what China was like in the final decades of the Dragon Throne." From the text of *Imperial China.*

Jeff King, *Where the Two Came to Their Father, a Navaho War Ceremonial.* Text and paintings recorded by Maud Oakes, commentary by Joseph Campbell. New York, Pantheon Books, 1943.

Anthropologist Maud Oakes recorded both the sand paintings and the text of a Navaho war ceremonial performed by Jeff King for troops leaving for World War II. Commentary was provided by Oakes's young student, Joseph Campbell, in what was his first published work.

CONCERNING-THE-SKIES-PAINTING
East=Black, South=Blue, West=Yellow, North=White. The blue is water. On it are a rainbow and a pollen path with pollen footsteps. The white pollen is male, the yellow, female.

Jeff King said: "There are Monster Slayer, Child Born of Water, Reared Underground, and Changing Grandchild; they are four, and they are two. This painting is made at dawn, over a warrior going to battle, or starting on a raiding party; also, it is used for people who have had bad dreams."

Wind on the Buffalo Grass: the Indians' Own Account of the Battle at the Little Big Horn River, & the Death of Their Life on the Plains. Collected and edited by Leslie Tillett. New York, Crowell, 1976.

Joseph White Bull describes the death of Gen. George A. Custer: "One soldier still alive toward the last wore a buckskin coat with fringes on it. I thought this man was leader of the soldiers, because he had ridden ahead of all the others as they came along the ridge. He saw me now and shot at me twice with his revolver, missing me both times. I raised my rifle and fired at him; he went down. Then I saw another soldier crawl over to him. The leader was dead....

"My cousin Bad Soup was stripping the soldier I thought had been the leader and held up the buckskin coat.... In one of the pockets he found coils of long yellow hair. But the dead leader had his hair cut short.

"'Onheyl' Bad Soup cried. 'That man was Long Hair Custer. He thought he was the greatest man on earth, but he lies there now. And he cut his hair so he would not be scalpedl'

"He was the leader who had tried to kill me. But I had killed him...."

Edward S. Curtis, *Portraits from North American Indian Life.* New York, Outerbridge & Lazard, 1972.

"It would be difficult to conceive of a more thorough aboriginal than this Mojave girl. Her eyes are those of the fawn of the forest, questioning the strange things of civilization upon which it gazes for the first time. She is such a type as Father Garces may have viewed on his journey through the Mojave country in 1776."

James D. Horan, *The McKenney-Hall Portrait Gallery of American Indians.* New York, Crown, 1972.

This volume contains over 125 color portraits of some of the most famous Indians in American history, reproduced as they were painted more than 150 years ago by a group of the country's most perceptive artists. The paintings are from three portfolios first published in 1836. The original portraits, which were on display in the Smithsonian Institution, were destroyed by fire in 1865.

The Temple of Khonsu, the Epigraphic Survey. Chicago, Oriental Institute of the University of Chicago, 1979.

These drawings show the scenes on the walls and pillars of the court of the Temple of Khonsu in Egypt. They illustrate the reign of King Herihor who was the High Priest of Amen in the time of Ramesses XI, about 1069 BC. The photographs show the placement of the scenes in the court of the temple.

Sir William Edward Parry, *Journals of the First to Fourth Voyages for the Discovery of a Northwest Passage from the Atlantic to the Pacific in 1819-1825, and an Attempt to Reach the North Pole in 1827 in His Majesty's Ships Hecla, Griper and Fury.* London, J. Murray, 1828.

The was Captain Parry's conclusion at the end of his account: "That the object is of still more difficult attainment than was before supposed, even by those persons who were the best qualified to judge of it, will, I believe, appear evident from a perusal of the foregoing pages.... Among the various schemes suggested for this purpose [i.e., a passage to the North Pole] it has been proposed to set out from Spitbergen, and to make a rapid journey to the northward, with sledges, or sledge-boats, drawn wholly by dogs or rein-deer; but, however feasible this plan may first appear, I cannot say that our late experience of the nature of the ice which they would probably have to encounter, has been at all favorable to it."

In 1909, Robert E. Peary, Matthew Hensen, and four Eskimos reached the North Pole using dog sleds.

William Bligh, *A Voyage to the South Sea, Undertaken by Command of His Majesty, for the Purpose of Conveying the Breadfruit Tree to the West Indies, in His Majesty's Ship the Bounty, Commanded by Lieutenant William Bligh. Including an Account of the Mutiny Aboard the Said Ship.* London, G. Nicol, 1872.

This is the original account of the mutiny on the *Bounty*. It differs a little from the popular novels and movies about the mutiny but of course the author is Captain Bligh himself.

Captain Lord Byron, *Voyage of the H.M.S. Blonde to the Sandwich Islands in the Years 1824-1825.* London, J. Murray, 1826.

The Sandwich Islands are now known as Hawaii. This is Captain Byron's account of his first sight of surfing: "Float-board: this is a board a little longer than the human body, feathered at the edges, on which these Islanders stretch themselves and float for hours on the water, using their limbs as paddles to guide them, or at other times trusting to the impulse of the waves: the very children have their little boards; and to have a neat float-board, well kept and dried, is to a Sandwich Islander what a tillbury, or cabriolet, or whatever light carriage may be in fashion, is to a young Englishman."

Albert M. Gilliam, *Travels Over the Table Land and Cordilleras of Mexico.* No date.

Gilliam had this to say about San Francisco Bay: "...the most celebrated of all, and probably the most superior on the American continent, is the harbour of San Francisco, situated upon the beautiful and capacious bay of that name...

Although this harbour is equal to any other in the world, until recently it has been but little known except as a resort for pirates."

Captain James Cook, *An Account of the Voyages Undertaken by the Order of His Present Majesty....* No date.

Ha'apai, as it is now spelled, is a group of islands in the Kingdom of Tonga. On his second and third voyages in 1773 and 1777, Captain James Cook landed at Nomuka. Finau, the chief of Ha'apai, sent him from there to Lifuka. It was on Lifuka that Cook and him men narrowly escaped becoming the guests of honor at a cannibalistic feast they had been invited to attend.

It was in April 1789 that Ha'apai won its place in history, when the mutiny on the *Bounty* occurred near the island of Tofua. (See Captain Bligh's account of this elsewhere in this exhibit case.)

Frederic Foltz, *The Rhine from Mayence to Cologne.* Mainz, Joseph Halenza, no date.

This is an example of the many different types of maps and guidebooks available. This illustration is eight feet long and shows the various sights that could be seen from the popular boat trips taken in the late 19th century.

George Shelvocke, *A Voyage Around the World.* London, 1726.

In this 1726 "correct" map of the world, California was still believed to be an island. This is Shelvocke's first impression of what he saw: "The eastern coast of that part of California, which I had a sight of, appears to be mountainous, barren and sandy, and very like some parts of Peru; but, nevertheless, the soil about Puerto Seguro, and (very likely in most of the valleys) is a rich black mould, which, as you turn it fresh up to the sun, appears as if intermingled with gold-dust, some of which we endeavour'd to wash and purify from the dirt; but tho' we were a little prejudiced against the thoughts that it could be possible that this metal should be so promiscuously and universally mingled with common earth, yet we endeavour'd to cleanse and wash the earth from some of it, and the more we did, the more it appear'd like gold; but in order to be farther satisfied, I brought away some of it, which we lost in our confusions in China."

Nippon. Archiv zur beschreibung von Japan; vollstandiger neudruck der urausgabe zur erinnerung an Philipp Franz von Siebolds. Berlin, E. Wasmuth, 1930.

"View of the harbor and the bay of Nagasaki," *ca.* 1823-1830.

BUSINESS, SCIENCE, TECHNOLOGY AND
GOVERNMENT DOCUMENTS DEPARTMENT

The Business, Science, Technology and Government Documents Department collections include all aspects of business, science and technology. As a depository library of U.S., California and San Francisco documents, its coverage includes legislation, regulation, demographics.

Items in this exhibit give only a taste of the wealth of the collections. Materials chosen take us from an appreciation of the beauty found in nature, to a celebration of technology through a few books from our international exhibition collection, and finally to a small representation of the range of documents held by the library.

BUSINESS, SCIENCE, TECHNOLOGY AND
GOVERNMENT DOCUMENTS DEPARTMENT

John Gould (1804-1881) was the leading publisher of ornithological illustrations in Victorian Britain. The size of his original volumes and the relatively small numbers in which they were produced have meant that his work has hitherto been appreciated mainly by professional ornithologists and bibliophiles.

Jacob Stillman, *The Horse in Motion as Shown by Instantaneous Photography, with a Study on Animal Mechanics Founded on Anatomy and the Revelations of the Camera, in which is Demonstrated the Theory of Quadrupedal Locomotion.* Boston, J.R. Osgood, 1882.

Fig. 1 The horse shown leaping off the ground.
Fig. 2 Shows the position of the skeleton as the horse makes contact with the earth.

Robert Hogg, *The Wild Flowers of Great Britain, Botanically and Popularly Described, with Copious Notices of Their History and Uses.* London, Journal of Horticulture and Cottage Gardener Office, 1863-1880.

This is vol. IV, dated 1868; displayed are original plates drawn and colored from nature by W.G. Smith.

August W. Kappel and W. Egmont Kirby, *British and European Butterflies and Moths (Macrolepidoptera).* Binding by E. Nister. Nuremberg, 1895.

Georges L.L. Buffon, *Histoire Naturelle, Generale et Particuliere, avec le Description du Cabinet du Roy.* Paris, De l'Imprimerie Royale, 1749-1804.

Shown is vol. 30 of the 45 vol. set, *Des Quadrupedes Ovipares et des Serpens,* par M. le Compte de la Cepede. Illustration is by Le Luth, and is of the leathery or leatherback turtle, the largest sea turtle. They grow to a maximum of 9 feet and may weigh up to 1,800 pounds.

John Curtis, *British Entomology.* 16 vols. 1824-1839.

Shown is vol. I, published in 1824.

James Sowerby, *English Botany; or, Coloured Figures of British Plants.* Edited by John T. Boswell. London, 1877-1892.

Shown Is vol. III, published in 1876, figures by J. Sowerby, J.W. Salter, John Edward Sowerby.

John Gould, *The Birds of Australia.* London, printed by R. and J.E. Taylor, 1848.

Birds of Australia was his most expensive series, costing 115 English pounds. Vol. V is shown open to the illustration of the red-winged Lory.

John Gould, *A Monograph of the Trochilidae or Family of Hummingbirds.* London, printed by Taylor and Francis, 1861.

The following is from *John Gould's Birds*, edited by Mariella de Battisti (A & W Pub., 1891). "Gould had been greatly fascinated by these tiny birds from the American continent which have been called 'flying jewels.' His collection of mounted specimens...about 300 species...were displayed... [at] the Great Exhibition, 1851...in the Zoological Gardens, Regent's park. Glass cases...were specifically designed...so that the iridescent colours on the bird's neck, head, or back could be seen to the best advantage. Queen Victoria noted in her diary, on June 10, 1851, 'it is impossible to imagine anything so lovely as these little Humming Birds, their variety, & the extraordinary brilliance of their colours.'

"Gould charged sixpence admission for this exhibition which in 1851 saw 75,000 visitors. ...A demonstration took place there, which showed how his colourists could capture the iridescence of these tiny birds' plumage by a special recipe of oil colour and varnish over gold leaf."

Shown is vol. 2.

BUSINESS, SCIENCE, TECHNOLOGY AND GOVERNMENT DOCUMENTS DEPARTMENT

The Business, Science, Technology and Documents Department has many thousands of current and historical volumes. These are examples of international exhibition catalogs from our collection of early materials in the field of technology.

BUSINESS, SCIENCE, TECHNOLOGY AND GOVERNMENT DOCUMENTS DEPARTMENT

The Business, Science, Technology and Government Documents Department houses the several government documents collections held by San Francisco Public Library. The Library is a depository for United States, California and San Francisco documents. The documents section of this large department also has collections from other agencies, including regional agencies (Association of Bay Area Governments, Metropolitan Transportation Commission, etc.). Legislation, regulation, demographics, etc., are covered. The historical documents presented here give an idea of the wealth of information found in the important collection.

L'Exposition de Paris, catalog. Paris, Librairie Illustree, 1899.

This exposition of 1889 was the occasion for building not only the Eiffel Tower but also the Pont Alexandre III, linking the esplanade of the Invalides with the Champs-Elysees.

Louisiana Purchase Exposition, catalog. St. Louis, 1904.

This Louisiana Purchase Exposition (1904) hosted nineteen million visitors and we all remember the song:

> Meet me in St. Louis, Louis,
> Meet me at the fair,
> Don't tell me the lights are shining
> Any place but here;
> We will dance the Hoochee-Koochee
> I will be your tootsie wootsie
> If you will meet me in St. Louis, Louis,
> Meet me at the fair.
>
> "Meet me in St. Louis, Louis," 1904.

Report of Board of Engineers: Transbay Bridge. By Robert Ridgway, Arthur N. Talbot and John D. Galloway in conjunction with M.M. O'Shaughnessy, City Engineer of San Francisco. San Francisco Board of Engineers, May 1927.

Displayed is a map of San Francisco Bay showing recommended location for transbay bridge with two alternate locations. "Broadly speaking, it has been the function of the Board of Engineers to examine all of the data available bearing upon the subject of a transbay bridge, to consult with various interests concerned, to take account of the physical situation in so far as it could be determined, together with the character and amount of traffic, and after having investigated the entire problem and considered the many factors bearing thereon, to indicate a location for the bridge." From p. 1-2 of the document.

The Library has many city, state and regional agency documents on the subject of Bay Area bridges.

California Blue Book, or State Roster. California Secretary of State, 1891.

Shown is the Map of Congressional Districts.

San Francisco Public Library has the *California Blue Book* for the years 1881-1975 (last date published). The publication has had an irregular publication schedule. The 1891 edition was the first *California Blue Book, or State Roster* given to the public by the authority of law. 1000 copies were printed. At the time, there were seven congressional districts in the state; today there are 45. On the basis of the 1990 census showing increased population in the state, at least seven more districts are to be added.

Heads of Families at the First Census of the United States. U.S. Bureau of the Census, 1790. New York volume.

1990 was the U.S. Census bicentennial. In 1790, the census simply counted heads of families whereas the 1990 census counted housing units as well as population, ethnic background, education level, income level and much more.

Census records for 1790 are not complete. Unfortunately the returns for Delaware, Georgia, Kentucky, New Jersey, Tennessee and Virginia were destroyed when the British burned the Capitol during the War of 1812. On display is the census for New York State.

Census of Population and Housing. U.S. Bureau of the Census, 1990. CD-ROM format. States covered on this disc include Alabama, Delaware, Illinois, Nebraska, Oklahoma and Oregon. Washington, D.C., 1991.

Census statistics are now being released on computer tape and CD-ROM, as well as paper. San Francisco Public Library received the PL94-171 data for each state on ten CD-ROM discs. It will take over two years for us to receive all the 1990 census statistics and at this time it is unknown how much will be received on CD-ROM.

The population count for 1790 was 3,231,533; the 1990 count was 249,632,692.

The San Francisco Earthquake and Fire. Bulletin no. 324 of the U.S. Geological Survey. Washington, D.C., 1907.

This is a compilation of individual reports on the earthquake. Richard L. Humphrey represented the structural materials division of the U.S. Geological Survey. Stephen Sewell, U.S. Army Corps of Engineers, specialized in the effects of fire on buildings and materials. Frank Soule was dean of the College of Civil Engineering at the University of California, Berkeley. G.K. Gilbert, U.S. Geological Survey, was near San Francisco at the time of the earthquake and was asked to prepare a report on his impressions of the disaster.

Acts Passed at a Congress of the United States of America, Begun and Held at the City of New York, on Wednesday, the Fourth of March, in the Year MDCCLXXXIX and of the Independence of the United States, the Thirteenth. New York, Hodge, Allen & Campbell, 1789.

This is a compilation of acts passed during the first session of Congress. They include the establishment of the Executive and Treasury Departments, and the Supreme Court. Shown on page 140 is the beginning of the act that established our judiclal system.

The Medical and Surgical History of the War of the Rebellion. By the U.S. Surgeon-General's Office. Washington, D.C., 1870.

"On April 6, 1866, a letter was addressed to each Medical Director, requiring that all Registers of Hospitals, Consolidated Registers of Soldiers treated, and all information in their possession pertaining to the Sick, Wounded, Discharged, and Dead during the war, should be transferred to [the Surgeon-General's Office]. Careful revision of the material accumulated up to that date, had established its immense value to the civilized world, and it seemed to be demanded that, in justice to humanity, and to the national credit, it should, at once, be made available by publication.

"No work of this character, of equal magnitude, had ever been undertaken: the Medical and Surgical History of the British Army which served in Turkey and the Crimea during the war against Russia in 1854, 1855, amd 1866, and the Medico-Chirurgical Report of Doctor J.C. Chenu upon the Crimean Campaign, published by the French Government in 1865, being the only national publications on military medicine and surgery."

SPECIAL COLLECTIONS DEPARTMENT

THE HISTORY OF THE PRINTED BOOK

This collection contains over 2,500 reference works about printing, binding and papermaking as well as more than 4,000 books exemplifying fine bookmaking from the world's most important presses. The entire scope of printing history is represented, from rare 15th century volumes to books and ephemera by contemporary American and European presses; from the earliest printer's manual to the most recent discussion of typography and book design.

The Max J. Kuhl Collection now numbers in the thousands, with representations of early printing, such as Bossus's *Epistolae*, printed in 1493 by Plato de Benedict and a large selection of Aldine Press editions. From the revival of fine printing came the monumental Kelmscott Press Chaucer and the five-volume Doves Press Bible. Present day publications of private presses located in the San Francisco Bay Area bring the story of fine printing up to date.

The Robert Grabhorn Collection on the history of printing and the development of the book was acquired by the Library in 1965 with help from the Friends of the San Francisco Public Library, a grant from the San Franicsco Foundation and the generosity of Mr. Grabhorn. Almost every typeface, printer and publisher of note in the past 500 years is represented. The Collection is particularly strong in early type specimens and the work of 16th century French and Italian masters. Recent acquisitions include the first printer's manual, Moxon's *Mechanick Exercises* (1683) and the Oxford Lectern Bible (1935) designed by Bruce Rogers.

MONUMENTS OF PRINTING

For most of this century printing was the second largest industry in San Francisco. The majority of the work was utilitarian, of course, running more to box labels and advertisements than to books. But the importance of the craft in a cultural tradition dating back to the nineteenth century attracted to the City more than its share of fine printers and collectors of the "art preservative of all arts." A review of San Francisco fine printers occupies three of the center cases in this room.

In this case are books representing the progress of printing from the fifteenth to the twentieth centuries, largely selected from the extraordinary collections of Max J. Kuhl and Robert Grabhorn. Grabhorn was both a printer — operating the famous Grabhorn Press with his brother Edwin — and a collector. These items from his collection display spectacular highlights and occasional oddities in the history of printing. The collection serves as a resource and an inspiration to today's thoughtful designers and printers just as it did for Robert Grabhorn.

CONRADUS SWEYNHEYM AND ARNOLDUS PANNARTZ

Nicolaus de Lyra, *Postilla super totam Bibliam.* Rome, 1471-2.

These first printers in Italy were from Germany. Sweynheym, a native of Mainz, may have learned the craft from Gutenberg or Schöffer. This is their second type, the first true roman type in Italy, developed after their removal from Subiaco to Rome in 1467.

NICOLAUS JENSON

Gaius Plinius Secundus, *Historia naturalis.* Venice, 1472.

The Jenson types are generally regarded as the best roman types of the fifteenth century and have served as the inspiration for such diverse type designers as William Morris and Bruce Rogers.

PETER SCHÖFFER

Antoninus Florentinus, *De instructione seu directione simplicium confessorum.* Mainz, c. 1475.

This book uses the rounder, less formal, form of the earliest types called *lettre de somme.* It is an early incunable, printed about twenty years after the introduction of printing from moveable types by Peter Schoffer, whose firm was a direct descendant of that of Gutenberg.

WILLIAM CAXTON

Boethius, *De consolacione philosophie*, English translation by Geoffrey Chaucer. Westminster, c. 1478.

The Library is fortunate to possess even this small fragment from the press of England's first printer. Caxton's first two types are shown, a *batarde* used for the English text and a pointed gothic or *lettre de forme* used for the Latin.

ALDUS MANUTIUS

Decimus Junius Juvenalis & Aulus Persius Flaccus, *Satyrae*. Venice, 1501.

Aldus produced the first italic type in 1501, modelled after the Italian cursive handwriting of the period. These small, condensed, but readable letters enabled the economy and convenience of the pocket book. The type utilized roman capitals somewhat shorter than the full type height. It remained for imitators of Aldus' types in Lyons to add the slanting italic capitals.

HANS SCHÖNSPERGER

Melchior Pfinzing, *Theuerdanck*. Nuremberg, 1517.

A *tour de force* of German printing, this chivalric poem was printed in an elaborate form of *fraktur* type that required multiple punches to be cut for many of the letters that have swash terminals extending into the margins of the pages. The woodcut illustrations have been hand colored with additions in gold leaf.

UGO DE CARPI, *illustrator*

[Andrea Fulvio], *Ilustrium imagines*. Rome, Jacobus Mazochius, 1517.

The 202 woodcut heads of emperors and other notables were engraved by Ugo di Carpi from medals in the possession of the printer and are said to be the first realistic portrayals of individuals in a book.

HIERONYMUS ANDREAE

Albrecht Dürer, *Underweyssung der messung, mit dem zirckel und richtscheyt, in linien ebnen und gantzen corporen*. Nuremberg, 1525.

The *fraktur* types, much less elaborate than those used in *Theuerdanck*, may both have been cut by the printer of this book. This volume, which skillfully integrates Dürer's illustrations with his text, was intended to explain theoretical and practical problems of perspective to painters, sculptors, goldsmiths, and stone masons.

THEORY OF LETTER FORMS

Geofroy Tory, *Champ fleury*. Paris, Geofroy Tory and Gilles Gourmont, 1529.

This the first edition of the first theoretical treatise on the designing of types is the most famous work in the history of french typography. Geofroy Tory (1480?-1533) " was at the forefront of all progress made in books in the second quarter of the sixteenth century" including the shift from gothic to roman types.

ROBERT ESTIENNE

Eusebius, *Praeparatio evangelica*. Paris, 1544.

The *grec du roi* types, designed and cut by Claude Garamond, have been described as the "best type of its kind that has ever been cut" (Robert Proctor). These types, utilizing practically all known ligatures to achieve the effect of contemporary calligraphy, made their first appearance in this imposing volume.

ALDINE PRESS

[Francesco Colonna], *Hypnerotomachia poliphili*. Venice, 1545.

In its first edition of 1499, this work has often been called the most beautiful illustrated book of the fifteenth century. This edition uses the same woodcut illustrations designed by an unknown artist.

EMBLEM BOOK

Emblemata nova. Frankfurt, Andreas Friedrichen, 1617.

Emblem books, containing pictorial representations whose symbolic meaning is expressed in words, were popular in the sixteenth and seventeenth centuries and were published in most European countries.

HERBAL

John Gerard, *The herball; or, generall historie of plantes.* London, A. Islip, J. Norton, and R. Whitakers, 1633.

Printing standards all over Europe were disastrously low in the seventeenth century. Even the massive exhibit of the *Art of the Book* at the Morgan Library in 1973 displayed only two seventeenth-century books against 28 from the sixteenth century and 22 from the eighteenth. Bibles, emblem books, and works like this herbal gave printers an occasion to put forth better effort.

DANIEL ELZEVIER

D. Justinianus, *Institutiones.* Amsterdam, 1669.

Daniel Elzervier was only one member of a large family who printed in Leyden, The Hague, Utrecht, and Amsterdam for over a century. The early nineteenth century passion for "precious little Elzeviers" like this one has inflated their value as typographic treasures.

IMPRIMERIE ROYALE

Médailles sur les principaux événements du règne de Louis le Grand. Paris, 1702.

This magnificent folio was in production for eight years and involved the best artists and engravers in France. The types cut by the royal punch cutter Philippe Grandjean were based on models designed by a committee of the Academie des Sciences which set out to develop a type on "scientific" principles. The result was the *Romain du Roi*, first used in this book and identified as the royal type by a little projection in the middle of the lower case "l".

ENGRAVED BOOK

Quintus Horatius Flaccus, *Opera.* London, John Pine, 1733-37.

Although this book is printed entirely from engraved copper plates, rather than type, it does belong in a typographic collection. Apparently the entire book was set in type, proofread, corrected, transferred to copper plates, and then engraved. Pine's Horace was occasioned by the poor quality of presswork at the time. The process saved a second press run for the decorations and ensured proper registration of all elements on the page.

BENJAMIN FRANKLIN

[Benjamin Franklin], *Poor Richard, 1740.* Philadelphia, [1739].

Benjamin Franklin is best known for these almanacs which are typical of the quality of printing in this country at the time. But Franklin knew and warmly supported the fine work of Baskerville, Bodoni, Fournier, and Ibarra and was responsible for printing Cicero's *Cato Major* in 1744, which is regarded as the finest American book of the eighteenth century.

FOULIS PRESS

Pindar, *Olympia.* Glasgow, Robert and Andrew Foulis, 1754.

A few copies of volume one of this miniature edition of Pindar were printed on silk, and a few of those have the page edges bound with thread as in this copy.

COLOR PRINTING

[F. Caraccioli], *Le livre de quatre couleurs.* Paris 1757.

An example of some of the typographical curiosities included in the Grabhorn collection is this early piece of color printing. The portion of the book relating to each season is printed in a different color; the title page uses all four colors.

FOULIS PRESS

Callimachus, *Hymni et epigrammata*. Glasgow, 1755.

The Foulis brothers, Robert and Andrew, were doing distinguished printing more than a decade before Baskerville. As printers for the University of Glasgow, their output was heavily classical, work which demanded both accuracy and style. They selected some of the finest English-made types like this Great Primer Greek cut by the Wilson foundry in imitation of the *grec du roi*.

JOHN BASKERVILLE

Quintus Horatius Flaccus, [*Opera*]. Birmingham, 1770.

Macaulay in his *History of England* wrote that Baskerville's books "went forth to astonish all the librarians of Europe." Baskerville's contributions to type and book design, press-work, and paper did have great influence, perhaps moreso on the Continent than in England. The illustrations in his quarto Horace show that Baskerville did not always rely on pure typography for effect.

JOAQUIN IBARRA

Duque de Arcos, *Representacion contra el pretendido voto de santiago*. Madrid, 1771.

Ibarra is the best-known Spanish printer of the eighteenth – or, indeed, any – century. The influence of the French typographer Fournier is apparent in the ornamented letters on this title page, but the book retains an unmistakable Spanish character.

GIAMBATTISTA BODONI

Giornata villereccia poemetto in tre canti. Parma, 1773.

Bodoni was no doubt the most famous printer in Italy after the fifteenth century. This charming volume comes from the earliest period of Bodoni's output (number 38 in a bibliography that exceeds 1400 items), before his development of the "modern" type faces that now bear his name. In this volume he can be viewed as the contemporary of Baskerville and Ibarra. Bodoni's nineteenth-century style is shown in his monumental type specimen displayed across the hall.

FRY AND KAMMERER

Joel Barlow, *The columbiad, a poem.* Philadelphia, C. and A. Conrad and Co., 1807.

The printing revival in England at the beginning of the nineteenth century made an impression across the Atlantic as well. Although certainly not showing the quality of a Bulmer, this book is a far cry from *Poor Richard* and may be the best American book of the period. Set in the great primer roman of Binny and Ronaldson, it is the first American attempt to produce a substantial deluxe edition.

WILLIAM BULMER

Thomas Frognall Dibdin, *The bibliographical decameron.* London, Shakespeare Press, 1817.

Several printers in London in the early nineteenth century rivalled Didot at Paris and Bodoni at Parma for the precision of their "modern" types, the quality of their paper and presswork, and the lavishness of their illustrations. William Bulmer was perhaps the best of them, and when given a relatively free hand, as he was by Dibdin, he excelled.

FIRMIN DIDOT

Moralité de mundus. Paris, 1827.

This is not a Didot of the mechanically perfect, highly contrasted types for which the family is known, but rather a Didot in a "period" mode. Printed for the famous book collector Richard Heber in only 100 copies, its odd shape solves a typographical problem: how to print the prompt book of a play so as to minimize the noise of turning pages.

CHARLES WITTINGHAM

So much of the diary of Lady Willoughby as relates to her domestic history... London, 1844.

The Wittinghams, both named Charles, uncle and nephew, were printers of taste in an era of Victorian typographic excess and mediocrity. Among their most notable achievements was the revival, for this book, of the type cut by William Caslon in 1722. Although the period of this fictional diary is nearly 100 years earlier than the Caslon type, it had been long enough out of fashion to give a effective "period" look.

KELMSCOTT PRESS

Geoffrey Chaucer, *Works*. Hammersmith, 1896.

William Morris, already famous as an author and as a designer of fabrics, wallpapers, stained-glass windows, and furniture, launched into the design of books in 1891 with the founding of the Kelmscott Press and began what became the most recent of the several "revivals" of fine printing over the past five centures. The Chaucer, with 87 woodcuts by Sir Edward Burne-Jones, initials and borders designed by Morris, and a type cut especially for the volume, is the *magnum opus* of the press and has had a profound influence on printing.

DOVES PRESS

The Bible. Hammersmith, 1903-05.

Although the Kelmscott, Doves, and Ashendene presses seem, together, to represent the private press movement, all had quite different approaches. T. J. Cobden-Sanderson used only one typeface (based on the Jenson roman) in a single size in all of his books and rejected all illustration. No doubt that is why the spectacular calligraphic opening of the Bible is almost always displayed when this most important book of the Doves Press is shown.

ERAGNY PRESS

Some old French and English ballads, edited by Robert Steele. Hammersmith, 1905.

Lucien Pissarro, son of the Impressionist painter Camille, was in the view of Robert Grabhorn the most imaginative of the second generation "revival" printers. While the father contributed some illustrations, the woodblocks, often in several colors were mainly the work of Lucien and his wife Esther. The Eragny is one of the Library's most important press collections, being very nearly complete despite the extremely limited editions necessitated by the intricate workmanship involved.

RUDOLF KOCH

Elia. [Offenbach am Main, Wilhelm Gerstung], 1921.

Rudolf Koch (1876-1934) was an important type and book designer and founder of an arts and crafts workshop that produced tapestries and other liturgical objects. He is regarded as one of the greatest calligraphers of this century. *Elia* is a blockbook, printed entirely from woodcuts, a method used for the production of popular pictorial books in the fifteenth century, shortly before and after Gutenberg's introduction of moveable type. The illustrations and text show Koch's hand as an artist of graphic images and letterforms during German Expressionism.

ASHENDENE PRESS

Saint Francis of Assisi, *I fioretti de glorioso poverello di Cristo.* Chelsea, 1922.

The Ashendene Press of C. H. St. John Hornby was one of the triumvirate of presses that – along with the Kelmscott and Doves – dominated the "revival" of fine printing at the end of the nineteenth century. This book, in a type modelled after one used by Sweynheym and Pannartz at Subiaco, demonstrates how well the press achieved its goal of emulating the best of fifteenth-century typography.

BRUCE ROGERS, *designer*

Ernest Dowson, *The pierrot of the minute.* New York, Grolier Club, 1923.

Bruce Rogers was a designer of books and only rarely involved himself directly in the printing. His description as "America's typographic playboy" is nicely illustrated in this charming book designed for a New York book collectors' club, with type ornaments pieced together as only Rogers could. Rogers' acknowledged masterpiece, the Oxford Lectern Bible of 1935, is too large for this case and is displayed in Special Collections down the hall.

CRANACH PRESS

P. Virgilius Maro, *The eclogues*, translated by J. H. Mason. London, Emery Walker, Ltd., 1927.

The Cranach Press was the private venture of Count Harry Kessler, German diplomat and patron of the arts. The monument of the press is the Virgil, first published in Latin and German in 1926 and subsequently in this English translation. The illustrations are by Aristide Maillol, and Eric Gill, Emery Walker, and Edward Johnston were responsible for the types.

BREMER PRESS

Der psalter deutsch Martin Luther. Munich, 1929.

The Bremer Press, active from 1911 to 1934, was, with the Cranach Press, one of two world-famous German presses to come out of the private press movement. During this period the press printed monumental editions of great works including the *Anatomy* of Vesalius using many of the original sixteenth-century woodbloocks and the Bible in German.

MERRYMOUNT PRESS

The book of common prayer. Boston, [Episcopal Church of America], 1930.

Daniel Berkeley Updike, at his Merrymount Press, utilized his impressive knowlege of the history of printing and his unwavering standards of quality to create masterpieces of pure typography. This, the standard edition of the Protestant Episcopal *Common Prayer*, has been described as one of the best books printed in this country and benefits from Updike's study of liturgical printing.

GRABHORN PRESS

Walt Whitman, *Leaves of grass.* New York, Random House, 1930.

The Grabhorns' *Leaves of Grass* is the best-known book of the best-known San Francisco fine press, but it is only one of several landmark books that might have been shown. The woodcut illustrations are by Valenti Angelo, and the type is Frederic Goudy's Newstyle, which, Edwin Grabhorn said, "critics had condemned to the graveyard." But when he tried it for Whitman he "saw strong, vigorous, simple printing – printing like mountains, rocks, and trees, but not like pansies, lilacs, and valentines: printing that came from the soil and was not refined in the classroom."

FRANÇOIS-LOUIS SCHMIED

François-Louis Schmied, *Peau-brune, de St. Nazaire à la Ciotât.* [Paris], Société des XXX de Lyon, 1931.

The creations of François-Louis Schmied are unique, the work of an artist-printer of the Art Deco period. This book, which is a journal of the printer's travels in his schooner, ingeniously unites text and illustration and is regarded by many as his finest book. The woodcut illustrations sometimes required a dozen separate blocks and impressions, using vibrantly colored inks.

ERIC GILL – GOLDEN COCKEREL PRESS

The four gospels of the Lord Jesus Christ. Waltham St. Lawrence, 1931.

Eric Gill designed the type for this book and cut the beautiful initial letters and illustrations on wood. The difficult job of arranging the pages and printing the book so as to retain perfect impression and color on both type and cuts fell to Robert Gibbings of the Golden Cockerel Press. The collaboration resulted in the ultimate in harmonious combination of wood-engraving and letterpress.

BRUCE ROGERS, *designer*

The holy Bible, Oxford, University Press, 1935.

The Oxford Lectern Bible is considered by many authorities to be the greatest typographical book of this century. In 1929 the American designer Bruce Rogers was invited by Humphrey Milford of the University Press to arrange the pages of a new Bible that would combine practicality as a pulpit book with beauty as a specimen of printing. Rogers used his own Centaur type, modified so that 22 point could be cast on a 19 point body. This is one of 200 copies, printed in larger format on Batchelor's handmade paper, and was specially bound by Bernard Middleton.

PRINTING MANUALS

The craft of printing, for Gutenberg, Fust, and Schöffer, was a trade secret. So little was disclosed that even the fact that their invention represented a multiplication of textual copies was hidden. In the beginning the craft spread through apprenticeship and the fifteenth-century equivalent of industrial espionage.

By the seventeeth century the public's desire to learn about all things – arts, sciences, and crafts – led to the first printing manual, Moxon's *Mechanick Exercises*. For over a century other writers on the subject copied from Moxon, but their books still reflect the state of the craft at the time of publication and provide invaluable information to bibliographers and to modern printers who study the development of the technology and its aesthetic.

JOSEPH MOXON

Mechanick exercises: or, the doctrine of handy-works applied to the art of printing. London, for Joseph Moxon, 1683.

Joseph Moxon (1627-1691) was brought up as a printer by his father but later abandoned the craft in favor of map and globe making. In 1683, however, he wrote and published the first book on printing as the second volume of a work covering several unrelated trades. As Moxon wrote "the Writing is all new Matter, not Collected or Translated from any other Authors." His descriptions are so detailed as to provide those studying books of the period with an authoritative picture of printing practices and so felicitous as to be cribbed by his successors for generations.

J. H. G. ERNESTI

Die wol-eingerictete büchdrückerei. Nürnberg, John. Andr. Endters seel Sohy U. Erven, 1721.

A treatise on printing followed by specimens of the largest and, up to that time, the best documented collection of Western, Oriental, and Asiatic founts then available in the German trade, as distinct from the particular collections available from individual founders.

JOHN SMITH

The printer's grammar: wherein are exhibited, examined, and explained, the superficies, gradation, and properties of the different sorts and sizes of metal types, cast by letter founders... London, printed for the editor, 1755.

This is an original work with only a few and acknowledged references to Moxon, but Smith's *Grammar* formed the basis of many subsequent manuals, including Stower and Savage. The subject of presswork is entirely omitted by Smith, possibly due to the author's death before completion of the work.

PIERRE SIMON FOURNIER, *le jeune*

Manuel typographique utile aux gens de lettres & à ceux qui exercent les différentes parties de l'Art de l'Imprimerie. Paris, 1764-66.

The first volume of this work is a thorough description of the techniques of punch cutting, matrix making, and type-founding. The second volume is most useful for its extensive specimens of the types which dominated French typography in the eighteenth century. Among Fournier's many contributions to typography, the point system of type sizes is first described here.

PHILIP LUCKOMBE

A concise history of the origin and progress of printing. London, W. Adlard and J. Browne, 1770.

Although Luckombe acknowledges using "the ingenius Mr. Moxon and other able writers" in compiling his text, the reliance was apparently small. The printer John Baskerville recommended this book to a correspondent as "a much more Valuable Book" [than Samuel Palmer's *The General History of Printing* (1732)]; so it must have given an adequate description of eighteenth-century English printing practices and equipment.

ANTONIO FRANCISCO MOMORO

Traite elementaire de l'imprimerie, ou le manuel de l'imprimeur. Paris, Tilliard & Fils, 1796.

The son-in-law of J. F. Fournier, the younger, Momoro was well qualified to write this detailed manual. Momoro, also a politician, was executed in 1794 during the Reign of Terror. His wife was the interesting creature who allowed herself to be led naked through Paris and worshipped as the Goddess of Reason. Who says printers' lives are dull?

WILLIAM SAVAGE

Practical hints on decorative printing, with illustrations engraved on wood, and printed in colours at the type press. London, 1822.

Savage's description of multi-block color printing is decorative indeed, but hardly practical. Luke Hansard, whose printing manual was published three years later, noted that the illustration *Mercy* required 29 blocks and 30 tints to achieve its effect and commented, "Now, let the mind run over the probable cost to employ a journeyman capable of such work...." Nevertheless, as Bigmore and Wyman conclude, this work "will always be regarded as a monument to the patience, technical skill, and artistic tastes of its author."

THOMAS F. ADAMS

Typographia: a brief sketch of the origin, rise, and progress of the typographic art. Philadelphia, 1837.

The first of a long series of American printing manuals but hardly original. It is primarily based on John Johnson's *Typographia* (London, 1824). Adams' manual went through at least 13 editions.

THEODORE L. DEVINNE

Modern methods of book composition. New York, 1904.

This volume is one of a series of manuals on printing methods and typographic taste written in a period of revolutionary technical changes in letterpress printing by a no-nonsense printer with the highest of standards.

TYPE SPECIMENS

The type specimen, like the printing manual, was a late development in the craft. Most early printers handled all aspects of book production, from type founding to distribution. As printing separated into its specialties, the type specimen became a catalogue for type founders.

But the form served more than that basic purpose. Some of the type specimens exhibited here were designed to display the abilities and facilities of their printers and some were used as illustrations for printing histories.

Today a type specimen may be used to help date or place an unidentified piece of printing or to aid a designer in recreating the appearance of an historic period.

J. ENSCHEDÉ

Proef van letteren, welke gegooten worden in de Nieuwe Haerlemsche Lettergietery. Haarlem, 1768.

The Enschedé foundry was begun in 1703 and continues to this day, having created or acquired the best collection of ancient types in the world. This specimen of 1768 is elaborately done, with intricate borders on each page and engraved portraits and views. This copy also has a 16-page supplement of newer types issued in 1773.

WILLIAM CASLON III

A specimen of printing types. London, 1785.

William Caslon (1692-1766) had produced what is acknowledged as the first English type that could favorably be compared with the best Dutch types of the day. His reputation was established when he published his first broadside specimen in 1734. By 1785 there were several strong competitors and imitators. Some even claimed their types could be mixed with Caslon's without detection. These claims resulted in a pained rebuttal in the form of an Address to the Public prefixed to this specimen.

IMPRENTA REAL

Muestras de los punzones y matrices de la letra que se funde en el obrador de la Imprenta Real. Madrid, 1799.

This type specimen book from the Spanish National Printing Office displays both "old style" and "modern" faces. Although a delayed reaction to the fashions in France and England, the types retain a distinctly national character.

GIAMBATTISTA BODONI

Manuale tipografico. Parma, 1818.

This massive display of types is certainly the most famous type specimen ever issued. Begun by Bodoni, it was completed by his widow after Bodoni died in 1813. The roman and italic types, for which Bodoni is best known, cover 144 pages. They are shown in up to a dozen different *weights* for a single body size and *sizes* of types, as Updike says, "so nicely graduated that one almost merges in another." The second volume displays Bodoni's large collection of Greek, Hebrew, and other "exotic" types.

BOSTON TYPE & STEREOTYPE CO.

Specimen of modern printing types. Boston, 1837.

Started as the Boston Type Foundry in 1817, this firm issued the first type specimen in New England in 1820. By 1837, when this specimen was issued, the firm had already put out at least six specimens, some of which were larger than this edition's 124 leaves. The Boston Type Foundry ultimately became one of the 23 branches of American Type Founders Company when in 1892 that nationwide combine formed.

MACKELLAR, SMITHS & JORDAN

Printing types. Philadelphia, 1883.

One of the most important American firms of the period, MacKellar issued its first specimen in 1868. The company began numbering its specimens with the massive "eleventh" edition of 1878, but, since specimens were frequently reissued, bound in different formats, and varying in completeness, no real count is possible. This "fifteenth" specimen presents a dizzying array of the popular but sometimes bizarre display faces, many of which disappeared after the merger of this firm into American Type Founders Company in 1892.

PALMER & REY

Fourth revised specimen book. San Francisco, 1889.

This San Francisco foundry went into business in 1882 by buying the local operations of the Scottish type founders, Miller & Richard. In 1884 they expanded by acquiring the Pacific Type Foundry from Nelson C. Hawks, the American inventor of the point system. In 1892 Palmer & Rey became part of American Type Founders.

TAYLOR & TAYLOR

Types, borders, and miscellany. San Francisco, 1939.

This is the specimen of the type collection of a distinguished San Francisco firm of printers, not of a type foundry. Printers often issue specimens to give their customers an idea of what is available. But this display is closer to Bodoni's *Manuale.* With 564 leaves and a history of each type as the text for its specimen, Edward DeWitt Taylor had to acknowledge, "Let it be frankly confessed that the issuance of this book is partly a matter of pride." When Taylor & Taylor went out of business in 1961 many of these types were distributed to local private printers.

SOLUTIONS TO EUCLID

Typography, no less than clothing or furniture, is subject to the vagaries of fashion. One way to see this is to compare the treatment of a single text by different printers in different places and periods. This display of five centuries of Euclid's *Elements* adds a further dimension, since the merger of text and essential illustration is a problem in design not easily solved.

Some of these books, selected from an extensive run of Euclids collected by Robert Grabhorn, are also monuments in the history of the book. Of particular note is Ratdolt's magnificent first printed edition of the geometry.

ERHARD RATDOLT

Euclid, *Elementa geometria.* Venice, 1482.

This is the oldest scientific textbook, the first printing of Euclid, and one of the earliest books with geometrical diagrams. The woodcut figures are so deftly combined with the text that this edition became a model for subsequent mathematical books, including the more than 1,000 later editions of Euclid.

JOHN DAY

Euclid, *The elements of geometrie.* London, 1570.

The first edition in English by the best English printer of the seventeenth century. Some of the diagrams in this edition can be raised to permit the demonstration of solid forms.

GUILLAUME CAVELLAT

Euclid, *Elementorum libri XV.* Paris, 1557.

This edition is in both Greek and Latin in a pocket-sized format. The diagrams are particularly good and are embellished with fleurons.

TYPOGRAPHIA MEDICEA

Euclid, *Elementorium geometricorum.* Rome, 1594.

This remarkable edition is of a thirteenth-century Arabic translation and is one of the first books of any kind printed in Arabic.

CHARLES WITTINGHAM

Euclid, *The first six books of the elements of Euclid, in which coloured diagrams and symbols are used instead of letters for the greater ease of learners.* London, William Pickering, 1847.

This is the first use of colors to assist students of Euclid, although this edition is unlikely to have been intended for youthful purchasers at a published price of 21s.

BRUCE ROGERS, *designer*

Euclid, *Elements of geometry, book I.* New York, Random House, 1944.

In this book, the second edition of Euclid designed by Bruce Rogers, color is used for decoration rather than elucidation.

SAN FRANCISCO PRINTERS

The San Francisco Bay area has long been a center for fine printing. There have been many reasons for this, ranging from the weather to the existence of a supporting industry and patronage. The Book Club of California has commissioned since its founding in 1912 nearly 200 finely printed books, and local booklovers and librarians have been avid collectors of the work of fine printers.

In an exhibition of this size it is impossible to show all the printers who ought to be included, and this group can only be regarded as representative of a larger tradition. The Library's collection in this area, however, is comprehensive and in constant use.

EDWARD BOSQUI

Charles Warren Stoddard. *Poems.* San Francisco, A. Roman & Co., 1867.

Attention to high-quality printing began in San Francisco less than 35 years after the first press was brought to California by the Mexicans. Edward Bosqui imported the first modified old-style types to California for use in this book, which compares favorably with the best work then being performed in the east. The illustrations, by the well-known California Impressionist William Keith, are printed from wood-engravings.

EDWARD MURDOCK

The lark. San Francisco, William Doxey, 1895-97.

Gelett Burgess' aesthetic periodical is more playful than the work that earned him the estimation of George L. Harding as "the earliest printer of taste in the Far West." It is, however, his most famous imprint and greatly benefitted from his involvement, even though its bamboo paper was ruinous to the type. Murdock, who began printing in San Francisco in 1868, was more conservative, but is admired for the restraint of his typography and good presswork.

JOHN HENRY NASH

Dante Alighieri, *Inferno.* San Francisco, 1929.

Nash was the first San Francisco fine printer to achieve an international reputation and, by attracting commercial work from large companies and commissions and patronage for publications, was successful in business until the Great Depression. His *magnum opus*, and one of the great books of this century, is his *Divine Comedy* of Dante.

HELEN GENTRY

Hans Christian Andersen, *The nightingale.* San Francisco, Helen and Bruce Gentry, 1934.

This press, continuing a tradition of San Francisco women printers, was begun in 1929 by Helen Gentry and her brother, with editorial help from her husband, the writer David Greenhood. Gentry had worked at the Grabhorn Press and was considered very talented by Edwin and Robert Grabhorn. She went on to a successful career in children's book publishing in New York.

JANE GRABHORN

A guide & handbook for amateurs of printing. San Francisco, Jumbo Press, 1937.

Robert Grabhorn's wife Jane was an occasional printer in her own right, using the facilities of the Grabhorn Press for the production of gleeful satires of fine printing under the Jumbo imprint. She was also a bookbinder at the Grabhorn Press and was associated with William Roth in literary publishing at the Colt Press.

WILLIAM EVERSON

William Everson, *Tritptych for the living.* [Oakland], Seraphim Press, 1951.

The second book printed by this poet and printer, with woodcut illustrations by his wife Mary Fabilli, is handset in uncial type, printed on a handpress on dampened hand-made paper, and bound in limp vellum in the fifteenth-century manner. His *Psalter,* printed while a brother in the Dominican order, is regarded as a great achievement even though incomplete. *Granite and Cypress*, a selection of Robinson Jeffers' poems in 1975, is a grand experiment with mirror-image impressions on verso of type from preceding pages.

MALLETTE DEAN

Physiologus, the very ancient book of beasts, plants, and stones. San Francisco, Book Club of California, 1953.

Mallette Dean completed relatively few books on his own, and this is the first of them. However, his contribution to the work of other local presses, notably the Grabhorn and the Allen, of illustrations, often in the form of wood engravings, was significant. Dean was, after Valenti Angelo, the most accomplished artist for fine book work in the Bay Area.

TAYLOR & TAYLOR

The voyage of the Racoon; a secret journal of a visit to Oregon, California, and Hawaii, 1813-1814. San Francisco, Book Club of California, 1958.

The brothers DeWitt and Henry Taylor began as printers in San Francisco in 1896, were for a time in partnership with John Henry Nash, and continued in business into the early 1960s. They adhered to the stringent ideals of Updike, claiming "there is no such thing as 'artistic printing' – only good and bad printing." This was certainly their last handset book.

ADRIAN WILSON, *designer*

Joseph Conrad, *Nostromo: a tale of the seaboard.* New York, Limited Editions Club, 1961.

One of several books designed by Adrian Wilson for the Limited Editions Club, this title page illustrates his statement that "drama is at the heart of my book work. I like dynamic layouts, asymmetry, and vivid contrasts." The printing was done by Taylor & Taylor and was that firm's last book. Wilson, also a scholar of printing history, analyzing the layout of the Nuremburg Chonicle, was awarded a MacArthur fellowship.

ALLEN PRESS

The book of Genesis. [Kentfield], 1970.

Since 1945 Lewis and Dorothy Allen have produced limited editions, at the gestation rate of approximately every nine months. Most of the books have been made entirely by hand, using a flatbed handpress. The texts are chosen from great works of literature and are combined with illustrations in the tradition of French editions de luxe. Lewis Allen is also author of a manual on handpress printing.

LAWTON KENNEDY

Lieutenant James W. Abert, *Through the country of the Commanche Indians in the fall of the year 1845.* [San Francisco] John Howell - Books, 1970.

Lawton Kennedy's reputation as an exacting pressman started from his association with John Henry Nash as a young man in the late 1920s. He was responsible for over 200 books of workmanlike design. Warren Howell commissioned his most substantial projects, and this book, produced under the patronage of its editor, the collector John Galvin, printed in an edition of 5,000, is a good example of Kennedy's work.

JACK WERNER STAUFFACHER

Plato, *Phaedrus.* San Francisco, Greenwood Press, 1976.

A modern San Francisco classic. Jack Stauffacher, in a pamphlet accompanying the book, explains how he developed his effective approach to the text, with the speeches of Socrates on the rectos and of Phaedrus on the versos. The double-page spreads carry on a typographical, as well as philosophical, dialogue. The Greenwood Press was begun in 1941. Stauffacher's designs have an allegiance to the Swiss organization of type elements and white space.

ANDREW HOYEM

Herman Melville, *Moby-Dick*. San Francisco, Arion Press, 1979.

The Arion Press was founded by Andrew Hoyem when his partnership of seven years with Robert Grabhorn ended upon the latter's death in 1973. *Moby-Dick*, entirely handset, with wood engravings by Barry Moser, printed on special-order blue handmade paper, and handbound in blue goatskin, is considered one of the most successful books of the last quarter century.

CLIFFORD BURKE

Printing poetry: a workbook in typographic reification. San Francisco, Scarab Press, 1980.

Clifford Burke led a new generation of fine printers that emerged in the 1970s. His *Printing It* was a how-to book for those needing to issue inexpensive political tracts and underground literature. His former students and others influenced by Burke, as many of them women as men, continue the fine printing tradition here, espousing the technology of computer and laser printer as well as the aesthetics of letterpress.

SPECIAL COLLECTIONS DEPARTMENT

SCHMULOWITZ COLLECTION OF WIT AND HUMOR

Founded by the prominent San Francisco attorney Nat Schmulowitz in 1947, "SCOWAH" now includes over 20,000 volumes and 55 journal subscriptions in 35 languages covering a span of over 400 years, making it one of the largest collections of wit, humor and folklore in the world. Some of the treasures to be found among these diverse and entertaining books, pamphlets and magazines are rare editions of Joe Miller, Nasreddin and the *Facetiae* of Poggio--as well as the latest issue of *Krokodil* and *Mad* magazines. Mr. Schmulowitz (1899-1966) and his sister Kay (1893-1984) supported the collection over the years and both provided generous bequests for SCOWAH's continued growth.

Baroness von Bulop, as told to Cecil Beaton, *My Royal Past*. London, B.T. Batsford, Ltd., 1939.

A surprising farce by Royal photographer, Cecil Beaton.

Charles F. Browne, *Artemus Ward's Lecture.* New York, Carleton, 1869.

Here in Virginia City the two greatest humorists of the mid-19th century met for the first time: Artemus Ward and Mark Twain. Ward sensed Twain's talent and urged him to go East to make his fortune.

John Phoenix [George H. Derby], *The Squibob Papers.* With comic illustrations by the author. New York, Carleton, 1867.

The Industrial Revolution brought a craze for inventing farfetched contraptions. George Derby capitalized on this folly, as Jonathan Swift did in *Gulliver's Travels*. In the illustration shown here, the cat makes the weaving machine work by its futile chase of the mouse.

Thomas C. Haliburton, *The Clockmaker; or the Sayings and Doings of Samuel Slick, of Slickville*. London, Richard Bentley, 1838.

The speech of Sam Slick is stilted and artificial. He sounds more like an Englishman than a Yankee. He does not have the "shrewd illiteracy" of Seba Smith's Major Jack Downing. But Sam Slick was very popular because he incarnated the stereotype of the Yankee in the popular imagination.

David Ross Locke, *Divers Views, Opinions and Prophecies of Yoors Trooly, Petroleum V. Nasby.* With humorous designs by Thee Jones. Cincinnati, R.W. Carroll, 1867.

David Ross Locke's dislike of the Confederacy and its generals comes out in this scathing portrait of a "reconstructed" Confederate General, Boanerges Pogram. The humor lies in the contrast between Petroleum Nasby's shrewd, perceptive commentary on Pogram and the misspelled words and pretentious rhetoric that Nasby uses. His creator Locke is aiming at an effect of "shrewd illiteracy."

Joe Miller's Jests; or the Wits Vade-Mecum. London, T. Read, 1739.

"Being a collection of the most briliant jests, repartees, and bon-mots." Joe Miller, 1664-1738, actor and humorist, did not himself compile the work which has become a classic of its kind. It was undertaken by John Mottley, 1692-1750, the dramatist, upon the order of Read, the publisher. Three editions were issued in 1739, the number of jests increasing with each appearance, and it has been reprinted in one form or another ever since.

Dorothy Parker, *Sunset Gun.* New York, Boni & Liveright, 1928.

Dorothy Parker was the most renowned female humorist of the 1930s, the equal of Perelman, Benchley and Thurber. Unlike the other three, she was also an accomplished short story writer. She also wrote film scripts, reviews, magazine columns and plays. Somerset Maugham said of her poetry: "Perhaps what gives her writing its peculiar tang is her gift for seeing something to laugh at in the bitterest tragedies of the human animal. It is a devastating truth she has discovered, and a salutary one, that there is something irresistibly comic in our most heartfelt woes."

Henry Wheeler Shaw, *Josh Billings' Trump Kards; Blue Grass Philosophy.* New York, Carleton, 1877.

Josh Billings was one of the most popular comic creations of the second half of the 19th century, renowned for his aphorisms and anecdotes. His creator, Henry W. Shaw, uses a limerick, comic misspelling and humorous illustration to draw the public's attention to Josh's latest book.

Frances Whitcher, *The Widow Bedott Papers.* New York, Blakeman and Mason, 1863.

Frances Whitcher's Widow Bedott is the first female comic character in American literature. In the scene shown here, the Widow Bedott looks on with amusement as the puritanical Elder Sniffles refuses to take a glass of liquor from his hostess.

Giovanni Francesco Poggio-Bracciolini, *Facetiarum Liber.* Cracow, 1612.

Poggio-Bracciolini (1380-1459) was a papal secretary and Chancellor of Florence. He is chiefly known for his discoveries of lost Latin classics in Germany, Switzerland and France, including eight orations of Cicero, Lucretius's *De Rerum Natura*, Plautus, Tacitus's *Dialogus* and *Germania.*

Calembourgs de Madame Angot. Paris, Chez Barba, 1800.

Madame Angot, a popular figure in French comic fiction and drama of the early 19th century, represented the changing social conditions in post-Revolutionary France.

Wilhelm Busch. *Lustige Kleinigkeiten.* Munich, Delphin-Verlag, 1919.

Satiric poet and graphic artist, Busch achieved a permanent place in the literature of the German-speaking world.

Novieiehi Anekdoty Pro Nikolaia II (New Anecdotes About Nicholas II). Berlin, Hugo Steinitz Verlag, 1907.

Anti-czarist humor.

Krokodil."

Krokodil is published by *Pravda*, the organ of the Communist Party of the Soviet Union, and is one of the largest circulation newspapers in the world. In recent years its attention has been focused more and more on internal conditions in the USSR than on the ideological struggle between communism and capitalism.

Yoshitoshi, *Kokkei Chushingura* (Caricatures of the Chushingura). Tokyo, Hatsutaro Fukuda, Meiji 30, 1897.

Woodblock illustrations in color.

SPECIAL COLLECTIONS DEPARTMENT

THE RICHARD HARRISON COLLECTION OF CALLIGRAPHY AND LETTERING

The Harrison Collection was organized in 1963 through the efforts of William Holman, then City Librarian of San Francisco, and Theo Jung, calligrapher and book designer. With their encouragement, Richard Harrison, a local calligrapher, generously donated his private calligraphy collection to the Library, and continued to provide support throughout his lifetime. The collection, through purchases, commissions and donations, has become one of the major gatherings of contemporary calligraphy now in existence.

At present the collection contains over 800 examples of modern calligraphy, including manuscripts, broadsides, hand-written books, fine prints, drawings, sketches, roughs and photographs. Nearly one hundred individual scribes and lettering artists, primarily from the United Kingdom, Europe and North America, are represented. Historical perspective on the development of bookhands is provided by a selection of medieval through 17th century leaves and books. A reference collection of printed calligraphic books, and books on calligraphy and the history of writing features over 600 titles.

Holdings are examined by a stream of visitors from around the world as well as by a large number of enthusiastic local calligraphiles. Teachers of calligraphy in the San Francisco Bay Area regularly schedule field trips to the Library, giving their students a unique opportunity for study.

Margaret Alexander (United Kingdom), *I think continually of those, by Stephen Spender,* 1961.

Original calligraphy; ink, watercolor and raised gold on vellum; 32 x 29 cm.

Karlgeorg Hoefer (Germany), *Urteilskraft / Ostasiatische Weisheit* [Power of judgement / East Asian Wisdom], 1983.

Original calligraphy; watercolor on art paper; 67 x 49.5 cm.

Friedrich Neugebauer (Austria), *Psalm 8: Israel: um 1000 v. Christus,* 1960.

Original calligraphy; color and gold on Ingres paper; 39.5 x 27 cm.

Pamela Stokes (Germany), *Wildflowers, by Richard Jefferies,* 1965.

Manuscript book; ink and watercolor on Dürer handmade paper; binding by Vockler & Naumann, Hamburg; 30 x 25 cm.

Villu Toots (Estonia), [Cyrillic alphabet, with quotation], 1965.

Original calligraphy; ink and watercolor on paper; 31 x 26 cm.

Irene Wellington (United Kingdom), *Sonnet CVI, by William Shakespeare,* 1959.

Original calligraphy; ink and watercolor on handmade paper; 29 x 24 cm.

Judy Detrick (Mendocino), *Books,* [excerpt from] *Philobiblon* [by] *Richard de Bury,* 1989.

Original calligraphy; ink, ink wash and watercolor on paper; 28 x 38 cm.

Thomas Ingmire (San Francisco), *Saucy Jacks; Shakespeare Sonnet 128,* 1983.

Original calligraphy; ink and watercolor on vellum; 61 x 44 cm.

John Stevens (New York), [Alphabet], 1986.

Original calligraphy; watercolor on Roma paper; 41 x 35.5 cm.

Brenda Walton (Sacramento), *To Autumn, by John Keats,* 1985.

Original calligraphy; ink, watercolor and gold on paper; 39 x 28 cm.

Marie Angel (United Kingdom), *The Twenty-third Psalm,* 1971.

Original calligraphy; ink and watercolor on vellum; four panels from series of twenty-two panels; 21.5 x 16.5 cm.

Herman Zapf (Germany), *An education through books, by Theo Varlet,* 1966.

Original calligraphy; ink and watercolor on handmade paper; 51 x 35.5 cm.

SPECIAL COLLECTIONS DEPARTMENT

THE GEORGE M. FOX COLLECTION OF EARLY CHILDREN'S BOOKS

This unique collection of more than 2,000 18th and 19th century British and American children's books was donated to the Library in 1978 by George M. Fox of Shelburne Falls, Massachusetts. Because of the fragile nature of these books, few survive in the brilliant condition found throughout this collection. The Fox Collection is particularly strong in early books with colored illustrations. These include hand-colored, stencilled, block printed and lithographed illustrations.

In Mr. Fox's formal acknowledgement of his donation to San Francisco Public Library he stated: "Over the years San Francisco has been my favorite city, and I am now pleased to know that my books will have a home where they will be appreciated by both bibliophiles and friends."

SPECIAL COLLECTIONS DEPARTMENT

CALIFORNIA AUTHORS COLLECTION

Founded in 1934 through a bequest from San Francisco Mayor James D. Phelan, Jr., the California Authors Collection now numbers over 1,550 volumes. Books, manuscripts, typescripts, portraits and photographs of such California authors as George Sterling, Ambrose Bierce, Gertrude Atherton, Frank Norris, Ina Coolbrith and Edwin Markham are included. The George L. Gary Collection of Bret Harte is here. The first editions of all Jack London's books are a notable part of this fine collection.

SPECIAL COLLECTIONS DEPARTMENT

ROBERT FROST COLLECTION

Inscribed first editions, ephemera and manuscript materials highlight the Robert Frost Collection which contains works by and about the poet Robert Frost, who was born in San Francisco in 1874. The principal donor of this material is Mr. G. William Gahagan, representing the Friends of Robert Frost.

Gertrude Atherton, *The Splendid Idle Forties*. New York, Macmillan, 1902.

This well known collection contains thirteen stories of the mission days in California, and is a revised and enlarged edition of *Before the Gringo Came*.

Dod Grile [Ambrose Bierce], *Cobwebs from an Empty Skull*. London, George Routledge and Sons, 1874.

Dod Grile [Ambrose Bierce], *The Fiend's Delight*. London, John Camden Hotten, 1872.

Dod Grile [Ambrose Bierce], *Nuggets and Dust; Panned Out in California*. London, Chatto and Windus, 1873.

Collected and loosely arranged by J. Milton Sloluck (Ambrose Bierce).

Mark Twain [Samuel Clemens], *The Celebrated Jumping Frog of Calaveras County, and Other Sketches*. New York, C.H. Webb, 1867.

The title story of the author's first published book gave wide exposure to Calaveras County and California.

Ina Coolbrith, *Songs from the Golden Gate*. Boston, Houghton, Mifflin, 1895.

The best work of California's Poet Laureate, a leading spirit among San Francisco *literati*. Her outstanding poem "Retrospect" reflects on her unhappy childhood memories of Los Angeles, which she left before the Civil War.

Bret Harte, *An Episode of Fiddletown and Other Sketches.* London, George Routledge and Sons, 1873.

Bret Harte, *An Heiress of Red Dog.* London, Chatto and Windus, 1879.

Bret Harte, *The Luck of Roaring Camp, and Other Sketches*. Boston, Fields, Osgood and Co., 1870.

Harte wrote these stories to illustrate an era, but was later criticized for romanticizing life in the mining camps.

Bret Harte (ed.), *Outcroppings*. San Francisco, A. Roman, 1866.

This slim first anthology of California verse was also Bret Harte's first venture into editing. A lively controversy arose over his selection of poems to be included in the volume, and led to so great an interest in local poetry that more extensive anthologies soon followed.

Bret Harte, *The Queen of the Pirate Isle.* London, Chatto and Windus, 1886.

Illustrated by Kate Greenaway.

Theodore Henry Hittell, *The Adventures of James Capen Adams, Mountaineer and Grizzly Bear Hunter, of California.* San Francisco, Towne and Bacon, 1860.

A very popular work, detailing the thrilling exploits of a mountain man.

Helen Hunt Jackson, *Ramona; a story.* Boston, Roberts Brothers, 1884.

This novel popularized the state and made the plight of the California Native Americans well known.

Jack London, *The Cruise of the Dazzler.* New York, The Century Co., 1902.

London's early adventures as an "oyster pirate" in San Francsico.

Jack London, *The Call of the Wild.* New York, Macmillan, 1903.

An inscribed copy of the first edition of London's most popular novel, in which a domesticated dog returns to a state of wildness.

Jack London, *When God Laughs, and Other Stories.* New York, Macmillan, 1911.

Contains Jack London's bookplate and photograph added by the author. London was given the nickname "Wolf" by his lifelong friend, George Sterling. Delighted with the name, he stamped his "Wolf" image as often as possible on everything his life touched: at the bottom of his letters to friends, on his dream house, on his book titles, and on his bookplate.

Joaquin Miller, *Songs of the Sierras.* London, Longmans, Green, Reader, and Dyer, 1871.

Frank Norris, *McTeague; a Story of San Francisco.* New York, Doubleday and McClure Co., 1899.

McTeague is considered by many to be one of the greatest of all American novels. It is the first piece of realistic American fiction, following the lead of Zola and Stendahl. *McTeague* details the sordid story of a San Francisco dentist's life, loves and mercenary instincts, and provides masterful descriptions of San Francisco. Displayed is a copy of the first edition.

Robert Frost, *Come In; and Other Poems.* With commentary by Louis Untermeyer. New York, Henry Holt & Co., 1943.

A first edition, inscribed by both Robert Frost and Louis Untermeyer.

Robert Frost, *Collected Poems.* New York, Random House, 1930.

A first edition, signed by the author.

SPECIAL COLLECTIONS DEPARTMENT

PANAMA-PACIFIC INTERNATIONAL EXPOSITION, 1915

In 1915 San Francisco put on a world's fair in which 28 foreign nations and 32 states and territories participated. It was a virtual city, 2-1/2 miles long by 1/2 mile wide, constructed on land which is now the Marina District. Its symbol was the Tower of Jewels, which was decorated with over 100,000 glass jewels, each backed by a tiny mirror. There were more than 18 million paid admissions in the ten months that it was open. In addition to celebrating the completion of the Panama Canal, the exposition celebrated the rebuilding of San Francisco following the disastrous earthquake and fire of 1906 and asserted the importance of California and the American West.

On exhibition from the San Francisco History Collection are: posters, photographs, drawings, documents, souvenirs, medals, music sheets, books, post-cards, curiosities, banners, awards and maps from San Francisco's Panama-Pacific International Exposition of 1915.

SPECIAL COLLECTIONS DEPARTMENT

SAN FRANCISCO HISTORY COLLECTION

The San Francisco History Collection opened in 1964 as the Californiana Collection. It houses a diverse array of non-circulating materials and has become a major resource for the public and the news media.

Over 30,000 volumes range from bibliographies to county histories and include subjects such as art and architecture, transportation, earthquakes, world's fairs, labor and vital statistics as they relate to California and especially to San Francisco.

It has a valuable collection of ephemeral materials such as original manuscripts, graphic materials (framed drawings, paintings, maps, etc.) and historical artifacts. The manuscript collections include the letters and account books of pioneer/merchant William A. Leidesdorff; letters of San Francisco's first American mayor, John W. Geary; the diary of Lillie Coit; the correspondence of Mayor James Duvall Phelan; a large selection of diaries and letters from the gold rush era; and vivid descriptions of the experiences of earthquake survivors. It also houses other special collections including the American-Italian Archives, the Panama Canal Collection, the Junior League "Here Today" files, the John McLaren Collection, Panama-Pacific International Exposition materials, the Hippie Collection, and an extensive collection of theater programs, books and fliers, San Francisco sheet music (over 600 individual pieces), menus, trade cards and postcards, the original deed to Alcatraz and Alcatraz Indian occupation materials.

The History Collection maintains more than 250,000 photographs depicting San Francisco and California from 1850 to the present, and more than 29,000 slides of local subjects from the 1940s to the present.

Samuel Francis Marryat, *Mountains and Molehills or Recollections of a Burnt Journal.* With illustrations by the author. London, Longman, Brown, Green, and Longmans, 1855.

The London edition is a collector's item, the eight colored lithograph plates being among the finest of early California subjects. Two of the colored plates of San Francisco have become famous; "High and Dry," a view of the waterfron as it appeared in 1849, and "The Winter of 1849," depicting the muddy streets of San Francisco.

Bayard Taylor, *Eldorado, or Adventures in the Path of Empire: Comprising a Voyage to California, via Panama; Life in San Francisco and Monterey; Pictures of the Gold Region, and Experiences of Mexican Travel.* With illustrations by the author. New York, George P. Putnam, 1850. Two volumes.

This work by an eminent writer and artist is probably the outstanding book on the early gold rush in California. The author's description of the Constitutional Convention at Monterey is the best we have, as are also the views he gives us of the earliest camps. The colored plates are beautifully tinted works of art depicting San Francisco, Monterey, Sacramento and mining camps. Bayard Taylor saw everything and recorded all he saw.

Alexander Forbes, *California: a History of Upper and Lower California from their first discovery to the present time, comprising an account of the climate, soil, natural productions, agriculture, commerce, &c. A full view of the missionary establishments and condition of the free and domesticated Indians. With an appendix relating to steam navigation in the Pacific. Illustrations with a new map, plans of the harbours, and numerous engravings.* London, Smith, Elder & Co., 1839.

This book is of value as the first printed in English to relate exclusively to California, and is remarkable for the fact that the author did not see California until long after its publication.

John W. Dwinelle, *The Colonial History of the City of San Francisco, being a narrative argument in the Circuit Court of the United States for the State of California for four square leagues of land claimed by that city and confirmed to it by that court.* San Francisco, Towne & Bacon, 1866.

San Francisco had filed its claim under the Land Commission Act for four leagues of "Pueblo Lands," including the site of the city. The United States resisted the claim on the ground that there never had been any organized Pueblo of San Francisco. To prove the legal existence of the Pueblo the attorney for San Francisco submitted as his brief this complete history of the city, with supporting data from the archives and other contemporary sources. The claim was confirmed.

Frederick William Beechey, *Narrative of a Voyage to the Pacific and Beering's Strait, to co-operate with the Polar expeditions; performed in his Majesty's ship Blossom...in the years 1825, 26, 27, 28.* Published by authority of the Lords Commissioners of the Admiralty. In two volumes. London, Henry Colburn and Richard Bentley, 1831.

Beechey arrived in San Francisco on November 7, 1826. He remained about a month in California, returning in 1827 for another month's stay. He gives a description of San Francisco harbor and tells of the sad state of affairs of both mission and presidio.

J. D. Borthwick, *Three Years in California.* With eight illustrations by the author. Edinburgh and London, William Blackwood and Son, 1857.

Borthwick spent some time in 1851 as a miner at Weaver Creek. His book presents a faithful and graphic picture of his mining experiences and of conditions at the time.

The Pioneer; or California Monthly Magazine. San Francisco, W.H. Brooks & Co., January 1854 - December 1855.

The first magazine printed in California. It contains the famous "Shirley Letters." These valuable letters were written from the California mines by Mrs. Louis Amelia Knapp Smith Clappe to her sister in Massachusetts in 1851 and 1852. They were not published until 1854 when Ferdinand C. Ewer, editor of the *Pioneer*, obtained them and ran them under the pseudonym "Dame Shirley" each month from January 1854 to December 1855. The letters were written from Rich Bar on the Feather River, where the author had accompanied her husband, Dr. Fayette Clappe. They present an entirely different picture of conditions at the mines from that ordinarily found in books written by miners and travelers of that day. As a cultured woman's contemporary report of experiences in the gold rush, they are unique.

The Journal of Herman Spakler; Diary of a Dutch Cabin Boy 1852-1853. Aboard the Ship Isis, 230 Days from Amsterdam to San Francisco.

The diary was written aboard the Ship Isis, 230 days from Amsterdam to San Francisco.

The framed piece is an excerpt from this diary specially printed by Terry Horrigan and translated from the Dutch by Tilly Maddux.

"City of San Francisco." Issued before February 9, 1850.

In the decade following 1849 the artists and printers of the West combined to produce hundreds of vivid pictorial records on sheets of writing paper. Thus was born the pictorial lettersheet, our major surviving visual account of the gold rush.

William Leidesdorff, [Manuscript account book for his trading schooner *Julia Ann*]. January 20, 1845 - March 3, 1846.

The *Julia Ann* was brought around the Horn from New Orleans to the West Coast to be used in trade with the early Californians. This account book contains transactions by Leidesdorff with such prominent early Californians as J. Limantour, Thomas O. Larkin, Vicente Peralta and Captain Guillermo Richardson.

Felix Paul Wierzbicki, California As It Is & As It May Be; or, A Guide to the Gold Region. San Francisco, Washington Bartlett, 1849. [Autograph letter signed] 4 pages. San Francisco, April 22, 1860.

Wierzbicki was the author of the first book in English published in San Francisco and in California. As he died in December, 1860, this is perhaps one of the last letters written by him to his dear friend, Mrs. Botta of New York.

James L. Tyson, Diary of a Physician in California, Being the Results of Experience, including Notes of the Journey by Land and Water, and Observations on the Climate, Soil, Resources of the Country, Etc. New York, D. Appleton & Co., 1850.

One of the most interesting gold rush diaries.

Alfred Wheeler, *Land Titles in San Francisco and the Laws Affecting the Same with a Synopsis of All Grants and Sales of Lands Within the Limits Claimed by the City*. San Francisco, Alta California Steam Printing Establishment, 1852.

A rare and important classic of San Francisco.